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BRUNO MARS

doo-wops & hooligans



GRENADE

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
CHRISTOPHER STEVEN BROWN, CLAUDE KELLY
and ANDREW WYATT

Moderately fast

N.C. Dm/A

mf

Eas - y come, eas - y go; that's just how you live. Oh,

Am 1/4 Dm/A

take, take, take it all, but you nev - er give. Should-'ve known you was trou-ble

Am A N.C.

from the first kiss; had your eyes wide o - pen. Why were they o - pen?

Dm 5/3 2

Gave you all I had and you tossed it in the trash. You tossed -

5

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Am Dm

— it in the trash; you did. — To give — me all your love is all —

2 1 Bb 5 2 5 1

— I ev - er asked, 'cause — what you don't un - der - stand —

A N.C. Dm Bb

— is, I'd catch a gre - nade — for ya, —

F C Dm Bb F C

2 1 4 2 5 1 2

throw my hand on a blade — for ya. — I'd jump in front of a train —

Dm B $\flat$ F C Dm B $\flat$

3 5 1 2 3

— for ya. — You know I'd do an - y - thing — for ya. —

F C B $\flat$ maj7 C

5 1 4 2 1

Oh, — oh, I would go through all — this pain, — take a

F A Dm C $\frac{4}{1}$ B $\flat$

5

bul-let straight through my brain. — Yes, I would die — for you, ba - by,

A N.C. To Coda Φ Dm

1 5 5 3 1

but you won't do the same.

Am

5

5

Dm

$\frac{4}{2}$

Black, black, black and blue;

Am

beat me 'til I'm numb; tell the dev - il I said, "Hey," when you get

Dm

$\frac{4}{2}$

back to where you're from. Mad wo - man, bad wo - man;

Am

A

D.S. al Coda ϕ

that's just what you are. Yeah, you'll smile _ in my face, then rip the brakes out my car.

Coda

Gm 5 1

If my bod - y was on fi - re,

Dm 3 1

4 1

Gm 5 1

ooh, you'd watch me burn down in flames. You said you

A5 5 2

loved me; you're a li - ar, 'cause you nev - er, ev - er,

Dm 5 3 1

4 1

ev - er did, ba - by.

B $\flat$ Am N.C. Dm B $\flat$

5 3 2

But dar-ling, I'd still catch a gre-nade for ya, —

3

F C Dm B $\flat$ F C

2

throw my hand on a blade for ya. — I'd jump in front of a train —

Dm B $\flat$ F C Dm B $\flat$

— for ya. — You know I'd do an - y - thing for ya. —

F C B $\flat$ C

5 1 1

Ooh, — I would go through all — this pain, — take a

F A Dm C₄1 B $\flat$ 7

bul-let straight through my brain. Yes, I would die for you, ba - by,

A N.C. Dm

but you won't do the same.

Am Dm

Am

JUST THE WAY YOU ARE

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
KHARI CAIN and KHALIL WALTON

Moderate Hip-Hop groove

First system of musical notation for the piano accompaniment. It features a treble and bass staff in 4/4 time. The key signature has one flat (B-flat). The melody in the treble staff starts with a half note F4 (labeled 'F' with a '5' above it), followed by a quarter note G4 (labeled '2'), a half note A4 (labeled '1'), and a quarter note Bb4 (labeled '2'). The bass staff has a half note F3 (labeled '1'). The dynamic marking *mf* is present.

Second system of musical notation. The treble staff continues the melody with a half note Bb4, a quarter note A4, a half note G4, and a quarter note F4. The bass staff has a half note F3. The chord label 'Dm7' is above the first measure, and 'F/Bb' is above the third measure.

Third system of musical notation. The treble staff continues the melody with a half note E4, a quarter note D4, a half note C4, and a quarter note Bb4. The bass staff has a half note F3. The chord label 'F' is above the second measure.

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Oh, her eyes, — her eyes — make the stars look like they're not shin - in'.

Her hair, — her hair — falls per - fect - ly with - out her try - in'.

She's so beau - ti - ful, and I tell her ev - 'ry day.

Yeah. I know, — I know — when I

com - pli - ment her, she won't be - lieve . me. And it's so, — it's so — sad to

Dm7

think that she don't see what I — see. But ev - 'ry time she asks me,

F/Bb

"Do I look o - kay?" I — say: When I see your face, —

F

— there's not a thing — that I — would change, —

Dm7

_____ 'cause you're a - maz - ing _____ just the way _ you are. _

F/B $\flat$

_____ And when you smile, _____

F

the whole world stops _____ and stares _____ for a

Dm7

while, 'cause, girl, you're a - maz - ing _____ just the way _ you are. _

F/B $\flat$

F *To Coda* Φ

Yeah. ____

Her lips, _ her lips, _ I could

Dm7

kiss them all day if she'd let me.

Her laugh, _ her laugh, _ she

F/Bb

hates, but I think it's so sex - y.

She's so beau - ti - ful,

F

and I tell her ev - 'ry day.

Oh, you

know, you know, you know I'd nev - er ask you to change. . If

per - fect's what you're search - in' for, then just stay the same. _ So _

_ don't e - ven both - er ask - in' if you look o - kay. You know I'll

say: _ When I see your face, -

CODA

Yeah. _

OUR FIRST TIME

Words and Music by
BRUNO MARS, ARI LEVINE, BRIAN LONDON,
PHILIP LAWRENCE, MITCHUM CHIN, DWAYNE CHIN-QUEE,
CHRISTOPHER STEVEN BROWN and ERIC HERNANDEZ

Moderately

Dm
5

Don't it feel good, babe, don't it feel good, ba

mf

- by? _____ 'Cause

Em7

A7b9

it's so brand new, babe, it's so brand new, ba

- by.

Dm
5

Don't it feel good, babe, don't it feel good, ba

- by? _____ 'Cause

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Em7 A7b9

1 5

it's so brand new, babe, it's so brand new, ba - by. Na na now

Dm7

here we are — (here we are), — in this big old emp - ty room, —

Em7 A7b9

5 1 3 4 2

star - ing at — each oth - er; who's gon - na make the first — move? Been

Dm7

do - in' our thing, . for a min - ute, and now — both our hearts are in it. The

Em7 N.C.

on - ly place to go _____ is all the way. _____ Oh,

Dm7

ooh, babe, } is that all right? _____ Is that o - kay?

Em7

Girl, don't need to be ner - vous, 'cause

Dm7 Em7

I've got you all night. _____ Don't you

4

Am7

Dm7

wor-ry 'bout a thing — no, no, no. Just go with it, — go with it, —

Em7

go with it, — and I — will go — real slow with it, — slow with it. —

A7b9

Dm7

It's our first time. Go with it, — go with it, —

To Coda ☐

Em7

go with it, — and I — will go — real slow with it, — slow with it. —

A7b9 Dm7

It's our first time. Clothes are not re - quired, for

Em7

what we've got planned. Oh, girl, you're my de - sire; your

A7b9 Dm7

wish is my com - mand. (Treat you like a prin - cess.) Ooh,

Em7

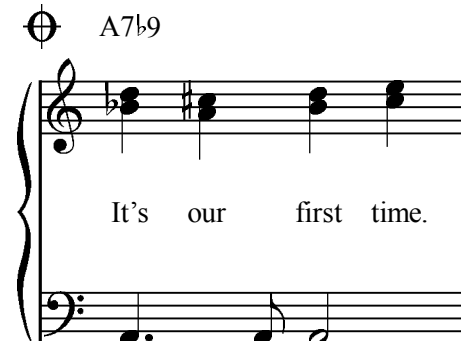
girl, you're so de - li - cious, like ice cream on a sun-ny day; gon-na

Am



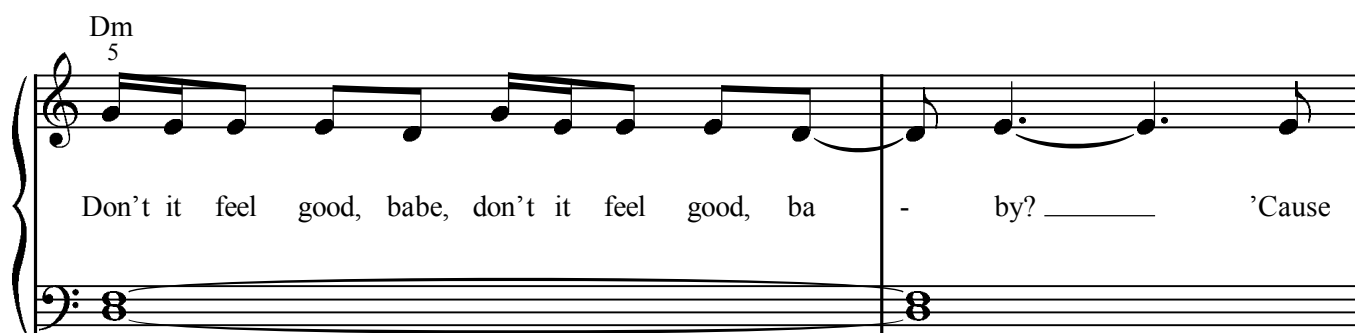
eat ya be-fore you melt a - way - ay - ay -

Coda A7b9



It's our first time.

Dm



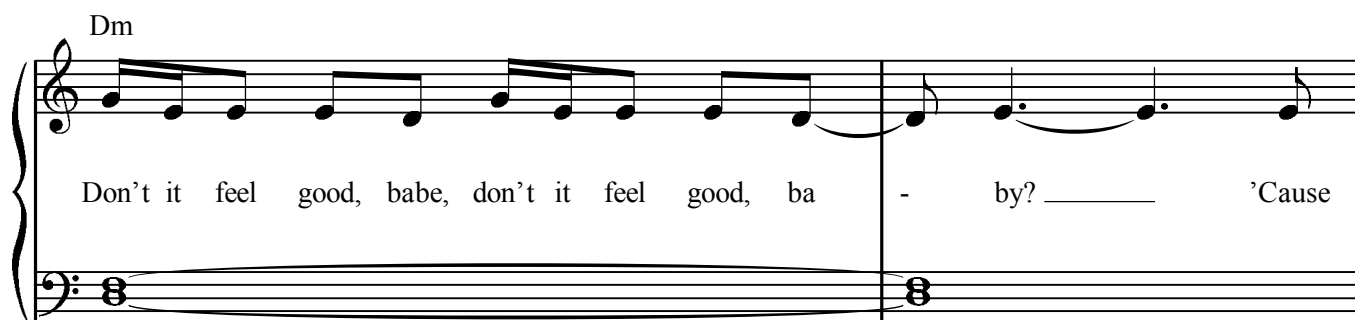
Don't it feel good, babe, don't it feel good, ba - by? _____ 'Cause

Em7 A7b9



it's so brand new, babe, it's so brand new, ba - by.

Dm



Don't it feel good, babe, don't it feel good, ba - by? _____ 'Cause

Em7 A7b9

it's so brand new, babe, it's so brand new, ba - by. Just

1 3

Dm7

go with it, ___ go with it, ___ go with it, ___ and I ___ will go ___ real

Em7 A7b9

slow with it, ___ slow with it. ___ It's our first time.

Dm7

Go with it, ___ go with it, ___ go with it, ___ and I ___ will go ___ real

Em7 A7b9

slow with it, — slow with it. — It's our first time.

Dm7 4 1

Em7 A7b9 3 1 2 1 Repeat and Fade

Optional Ending Dm7

RUNAWAY BABY

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE
and CHRISTOPHER STEVEN BROWN

Moderately fast

Em7 A7

f Ah, yes! Chi-ka -

Em7 A7

ah! Well look - y

Em7 A7

here, look - y here, ah, what do we have? - An -

Em7 A7

oth - er pret - ty thing read - y for me to grab. - But

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Em7 A7

lit - tle does she know that I'm a wolf in sheep's cloth - ing, 'cause at the

Em7 A7 N.C. 1

end of the night it is her I'll be hold - ing. ("I love you

Em7 1 3 A7 1 1

so.") Hey! (That's what you'll say.) That's what you'll say. (You'll tell me,

Em7 4 1 A7 1 1

"Ba - by, ba - by, please don't go a - way.) "Don't go away." (But when I

Em7 1 A7 1

play,) *But when I play,* (I nev - er stay.) *I never stay.* So ev - 'ry

Em7 N.C. C

girl that I meet, yeah, this is what I say: Run, run, run a - way,

B Em A

run a - way, ba - by, be - fore I put my spell on you. —

1 C

— You bet - ter get, get, get a - way,

B Em A

get a - way, dar - lin', 'cause ev - 'ry - thing you heard is true. _____

C

Your poor lit - tle heart _____ will end up a - lone, _____

B Em A7

_____ 'cause Lord _____ knows, _____ I'm a roll - in' stone, _____

To Coda ☺

1 C

_____ so you bet - ter run, run, run a - way, _____

1.

B Em A7

run a - way, ba - by. Uh. —

Em A7

Ah, yeah. Well, let me

Em Asus

think, let me think, ah, what should I do? — So man - y

Em Am

ea - ger young bun - nies that I'd like to pur - sue. — Now

Em Asus

e - ven though they're eat - ing out the palm of my hand, _ there's

Em Asus 1

on - ly one car - rot, and they all got - ta share it. ("I love you

2. Em7 A7 Uh. Chi - ka -

Uh. Chi - ka -

Em7 A7 Em7 5 A7

ah. See, I ain't tryin' to hurt you, baby.

2 Em7 5 A7

No, no, no, I just wanna work you, baby. Yo, yo, see, I ain't tryin' to

Em7 A7 Em7 A7

hurt you, baby. If you scared, you better run (you better run), you better run

D.S. al Coda

Em7 A7

(you better run), you better run (you better run), you better; you better; you better...

Coda

C B E5

run, run, run a - way, run a - way, ba - by.

THE LAZY SONG

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE
and KEINAN WARSAME

Moderately, in 2

The musical score is written for piano and voice. It is in 2/4 time and moderately. The key signature is one flat (Bb). The score is divided into four systems, each with a piano accompaniment and a vocal melody. The lyrics are: 'To - day I don't feel like do - ing an - y - thing. I just wan - na lay in my bed. Don't feel like pick - ing up my phone, - so leave a mes - sage at the tone, - 'cause to -'. The piano accompaniment consists of a simple bass line in the left hand and a more complex melody in the right hand. The vocal melody is a simple, catchy line that follows the lyrics. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the vocal line.

To - day I don't feel like do - ing an - y - thing.

I just wan - na lay in my bed. —

Don't feel like pick - ing up —

— my phone, - so leave a mes - sage at — the tone, - 'cause to -

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C E7^{4 1} F

day I swear I'm not do - ing an - y - thing.

G C G^{4 2}

I'm gon - na kick my feet up, then stare at the fan, ____

F C^{2 1}

turn the T - V on, throw my hand in my pants. ____ No - bod - y's gon''

G F 3

tell me I can't. ____ Naw, I'll be ____

5

C **G**

loug - ing on the couch, just chill - in' in my Snug - gie,
might — mess a - round and get my col - lege — de - gree. . I

F **1**

click to M - T - V so they can teach me how to doug - ie, 'cause
bet my old — man will be — so proud — of me. — Well

C **G** **F**

²₁

in my cas - tle I'm the frick - in' — man. —
sor - ry, Pops, you'll just have to wait. —

F/E **Dm** **Em**

²

— } Oh — yes, I said it, I said it, I

F G C

said it 'cause I can. To - day I don't feel

G F C

like do - ing an - y - thing. I just wan - na

G F C

lay in my bed. Don't feel like pick - ing up -

G F C

— my phone, - so leave a mes - sage at — the tone, - 'cause to -

To Coda ☐

C E7 F

day I swear I'm not do - ing an - y - thing,

C 5 G F

noth - ing at all. (Woo - hoo, — woo - hoo, — hoo.) —

C G

Noth - ing at all. (Woo - hoo, — woo - hoo, —

F 3 C

hoo.) — To - mor - row I'll wake up, do some

5 1

G F

P - Nine - ty - X, meet a real - ly nice girl, have some real - ly nice sex, and

1

C G F

she's gon - na scream out, "This is great." —

Female (spoken): (Oh my god, this is great.)

D.S. al Coda

G

Yeah, — I

Coda

⊕ F

- y thing. No, I

Dm7 G Am7

ain't gon - na comb my hair, — 'cause I ain't go - in' an - y -

5

2
1

where, no, no, no, no, no, no, no, — no, no,

Dm G7

Am Dm7 G 1

no. — I'll just strut in my birth - day suit — and let

Am Dm

ev - 'ry - thing — hang loose. — Yeah, yeah, yeah, yeah,

G7 Am 5

yeah, yeah, yeah, — yeah, yeah, yeah. Oh, — to -

day I don't feel like do - ing an - y - thing.

I just wan - na lay in my bed.

Don't feel like pick - ing up -

my phone, - so leave a mes - sage at the tone, - 'cause to -

C E7 F

day I swear I'm not do - ing an - y - thing,

C

noth - ing at all. (Woo - hoo, woo hoo,

F C

hoo.) Noth - ing at all. (Woo - hoo,

G F C

woo - hoo, hoo.) Noth - ing at all.

MARRY YOU

Words and Music by BRUNO MARS,
ARI LEVINE and PHILIP LAWRENCE

Moderately fast

F **Gm**

mf

Bb

F **F**

It's a beau-ti - ful night.

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Gm

— We're look - ing for some - thing dumb to do. —

This system contains the first two measures of the piece. The key signature has one flat (Bb). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and A4 in the first measure, and a half note G4 in the second measure. The bass line consists of a steady eighth-note accompaniment starting on Bb3. The lyrics are written below the treble staff.

Bb

— Hey, ba - by, — I think I wan-na mar-ry you. —

This system contains measures 3 and 4. The melody continues with a half note Bb4 in measure 3, followed by quarter notes A4, G4, and F4 in measure 4. The bass line continues with eighth notes. The lyrics are written below the treble staff.

F

— Is it the look in your eyes, —

This system contains measures 5 and 6. The melody features a half note F4 in measure 5, followed by quarter notes E4, D4, and C4 in measure 6. The bass line continues with eighth notes. The lyrics are written below the treble staff.

Gm

— or is it this danc - ing juice? — Who cares, —

This system contains measures 7 and 8. The melody starts with a triplet of eighth notes (G4, A4, Bb4) in measure 7, followed by a half note G4 in measure 8. The bass line continues with eighth notes. The lyrics are written below the treble staff.

To Coda Φ F

B $\flat$

— ba - by; — I think I wan-na mar-ry you.

— { Well, I know this lit - tle chap - el
I'll go get a ring; let the

Gm

on the boul - e - vard, we can go.
choir — bells — sing, like, — “Ooh.”

B $\flat$

— No - one will know.
— So, what — you wan - na do?

F

Oh, come on, girl. Who
Let's just run, girl.

cares if we're trashed, got a pock - et full of cash we can
If we wake up and you wan - na break up, that's

Gm Bb

blow. cool. Shots of Pa - trón
No, I won't blame you;

F

and it's on, girl. Don't say
it was fun, girl.

Gm

“No, no, no, no, no.” — Just say, “Yeah, yeah, yeah, yeah, yeah,” —

Bb

— and we'll go, go, go, go, go, — if you're read-

1. 2. *D.S. al Coda*

F

- y — like I'm read - y. — 'Cause it's a - y. — 'Cause it's a

Coda

F

— Just say, - “I do.” —

Gm

Tell _ me right

Bb F

now, ba - by. Tell _ me right now, ba - by. Ba -

1. 2. F

by, just say, _ "I do." _ by. Oh, _ it's a beau-ti - ful night. _

Gm

_ We're look-ing for some-thing dumb to do. Hey, ba -

B $\flat$ F

- by, _____ I think I wan - na mar - ry you. _____

_____ Is it the look in your eyes, _____ or is it this

Gm B $\flat$

danc - ing juice? _____ Who cares, _____ ba - by; _____ I

F

think I wan - na mar - ry you. _____

TALKING TO THE MOON

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
JEFF BHASKER and ALBERT WINKLER

Moderately

First System: F (5 3 1) *mf*

Second System: F (2) A (3 1)
 I know you're some-where out there, some-where far a - way. — I
 I'm feel - ing like I'm fa - mous, the talk of the town. - They say

Third System: Dm (2 1) C (5 3) Bb (2 1)
 want you back. — I yeah, want you back. —
 I've gone mad, — I've gone mad. —

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F 2 1 A

My neigh-bors think I'm cra - zy, but they don't un - der - stand, - you're all -
But they don't know what I know, 'cause when the sun goes down, - some-one's

Dm C Bb

I had. _ You're all I had. _
talk - ing back, - yeah, they're talk - ing back. _

Gm C Gm

At night, when the stars _ light up _ my room, _ I sit by my - self, _

C Bb C7 Dm

talk - ing to the moon, _ try - ing to get to

B $\flat$ C7 Dm B $\flat$ C

5 2 4

you, _____ in hopes you're on the oth - er side, _

F C/E Dm C B $\flat$

2 1 3 1

talk - ing to me, too. Or am I a fool _____ who sits a - lone, _

1. C Dm C G

5 3 2 1

_____ talk - ing to _____ the moon? _____

2. C Gm F

4 1 1

_____ talk - ing to _____ the moon? _____ (Ah, _____ ah, _____

4

Gm

Csus

ah.) _____

Do you ev - er hear me call - ing? _____

Gm

F

Gm

(Ah, _____)

ah, _____

ah.) _____ 'Cause

Csus

B $\flat$

C

ev - 'ry night I'm talk - ing to the

moon, _____

Dm

B $\flat$

C

_____ still try - ing to get _____ to

you, _____

Dm B $\flat$ C

in hopes you're on the oth - er side, -

F C/E Dm C B $\flat$

talk - ing to me, too. Or am I a fool who sits a - lone -

C Dm C G

talk - ing to the moon? -

F A

molto rit.

I know you're some-where out there, some-where far a - way. -

LIQUOR STORE BLUES

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
MITCHUM CHIN, DWAYNE CHIN-QUEE,
DAMIAN MARLEY and WESLEY PENTZ

Moderate Reggae

mf Spoken: Now, greetings to the world... (all of you... wise to the one called Bruno Mars,

alongside Gong to the zilla. (You know me?)

(I'll roll.)

Stand in' at this liq - uor store,
Me and my gui - tar to - night,

whis - key com - in' through my pores,
sing - ing to the cit - y lights,

feel - in' like I run the whole
try-in' to leave with more than what I've

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N.C.

Dm

block.
got, 'cause Lot - to tick - ets, cheap beer,
six - ty - eight — cent just

Am7

Bb

that's why you can catch me here,
ain't gon' pay the rent, — so try - in' to scatch my way up to the
I'll — be out un - til they call the

N.C.

Dm

Am

top. }
cops. } 'Cause my job's got me go - ing no - where, - so I

Bb

Am

Dm

ain't got a thing to lose. — Take me to a place - where I

Am B♭ N.C.

don't care; — this is me and my liq - uor store blues. — I'll take

3 1

Detailed description: This system contains the first three measures of the song. Measure 1 has a treble staff with a melody starting on G4 and a bass staff with a bass line starting on G2. Measure 2 continues the melody and bass line. Measure 3 features a triplet of eighth notes in the treble staff and a single eighth note in the bass staff. Chord symbols Am, B♭, and N.C. are placed above the first, second, and third measures respectively.

§ Dm Am B♭

one shot for my pain, — one drag for my sor -

Detailed description: This system contains measures 4, 5, and 6. Measure 4 starts with a section symbol (§) and a Dm chord. Measure 5 has an Am chord. Measure 6 has a B♭ chord. The melody and bass line continue across these measures. The lyrics are 'one shot for my pain,' followed by a dash, and 'one drag for my sor -'.

C 2 1 Dm Am

- row. — Get messed up to - day, — I'll

Detailed description: This system contains measures 7, 8, and 9. Measure 7 has a C chord and a first ending bracket with a '2' over it. Measure 8 has a Dm chord. Measure 9 has an Am chord. The melody and bass line continue. The lyrics are '- row.' followed by a dash, 'Get messed up to - day,' followed by a dash, and 'I'll'.

B♭7 C Dm 5 3

be o - kay to - mor - row. — One shot for my pain, —

2

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has a B♭7 chord. Measure 11 has a C chord and a second ending bracket with a '2' over it. Measure 12 has a Dm chord with a '5 3' marking. The melody and bass line continue. The lyrics are 'be o - kay to - mor - row.' followed by a dash, and 'One shot for my pain,' followed by a dash.

Am B♭7 C

one drag for my sor - row. —

Dm Am B♭7

Get messed up to - day, I'll be o - kay to - mor -

To Coda ♪ 1. N.C. 2. N.C.

- row. — Uh - uh - uh.

Dm Am7

Here come Ju - nior Gong; I'm fly - in' high like Su - per - man; and

B $\flat$ Am

think - ing that I run the whole block. _____ I

Dm Am7

don't know if it's just be - cause pine - ap - ple kush be - tween my jaws has

B $\flat$ C

got me feel - ing like I'm on top, feel - ing like I

Dm7 Am

would - a stand up _____ to the cops, _____ and stand up

1 2 3 5

B $\flat$ Am

to da big - ger heads be - cause de whole a dem are saps. All de

Dm7 Am

talk, dem all talk, and dem fly, make no drop.

1
2

B $\flat$ N.C. Dm

'Nuff ghet - to, youth can - not es - cape the trap.

5
1

1

Am B $\flat$ Am

1.

5
1

5
2

2. B $\flat$ 5 C Dm

1. Am B $\flat$ Am

2. B $\flat$ N.C. D.S. al Coda Coda N.C.

Give _ me this

Dm7 Dm Am B $\flat$

Now, greetings to the world... wise to the

Am7 Dm7₄ Dm Am

one called Bruno Mars, alongside Gong to the Zill, a.k.a. Damian “Junior Gong” Marley.

B $\flat$ Am Dm7_{4 1} Dm Am

Yes, sir... You'd best believe.

B $\flat$ _{4 1} Am7 Dm7 Dm

Am B $\flat$ C

COUNT ON ME

Words and Music by BRUNO MARS,
ARI LEVINE and PHILIP LAWRENCE

Moderately fast

C 5 1

mf

1

C

5

If you

ev - er find your - self stuck
toss - in' and you're turn - in' and you

Em

in the mid - dle of the sea,
just can't fall a - sleep,

5

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4 Am G

I'll sail the world to find
I'll sing a song be-side

F C

you. If you ev-er find your-self lost
you. And if you ev-er for-get how

Em

in the dark, and you can't see,
much you real-ly mean to me,

Am G

I'll be the light to guide
ev-'ry day I will re-mind

F Dm 5 1

you. you. We

2

Em 4

find out what we're made of when we

5

F 2 G

are called to help our friends in need.

3 2 Em

You can count on me like "one, two,

5

5 Am G F 2

three.” I’ll be there. And I know when I

C Em 1 2

need it, I can count on you like “four, three,

Am G 5 2

two,” and you’ll be there, ’cause that’s _

F C 1

_ what friends are s’posed to do, oh, yeah. Ooh, _

Em *To Coda* ϕ

1 5

ooh,

Am G F 1. G

yeah, yeah. If you're

2. G Dm

yeah. You'll al - ways
nev - er have my
let go,

Em 1. Am

shoul - der
nev - er when say you good -
cry.

1

G

I'll

2.

F

G

bye.

You know

D.S. al Coda

3

you can

CODA

Am

G

2

you can count

F

C

on me, 'cause I can count on you.

rit.

THE OTHER SIDE

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
PATRICK STUMP, BOBBY SIMMONS JR.,
MICHAEL CAREN, KAVEH RASTEGAR,
JOHN WICKS, JEREMY RUZUMNA
and JOSHUA LOPEZ

Moderately fast

Chords: G (5 3 1), Em (2 5 1), D (2), A (3 1), E (3 1), Em (2), D (2), A (3 1), E (2), Em (3 1), D (5 1).

Lyrics: Truth of the mat-ter is, I'm com - pli - cat - ed;

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you're as straight as they
who could ask ___ for

come.
more?

You go a-bout your -
You ___ could die -

___ day, ba - by,
___ if you want - ed,

while I hide from the ___ sun.
but ___ ba - by, what ___ for?

It's bet - ter if ___ you don't _ un - der - stand, ___

___ 'cause you won't ___ know . what it's like ___ un - til ___ you

A Em

try. _____ You know, I, _____

D A Em

I'll be wait-ing on the oth - er side, _____ and

Em D A

you, _____ all you got - ta do is cross the line. _____

Em D

I could wait _____ a whole _____ life - time, _____

A Em

but you've just got - ta de - cide. You know I, _____

D A To Coda Φ 1.

I'll be wait-ing on the oth - er, wait - ing on the oth - er side. _

Em D 2. 3 1 2 1

We would live for - ev - er; - ing on the oth - er side. _

Em D A Em

Rap: (See rap lyrics)

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures, each with a chord symbol above it: D, A, Em, and D. The melody consists of a series of eighth and quarter notes, while the accompaniment consists of a steady eighth-note pattern.

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff features a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, consisting of a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment, primarily using a bass line of eighth and quarter notes. The score is divided into two main sections: the first section is labeled 'C' (C major) and the second section is labeled 'B7' (B7 chord). The notation is clear and easy to read, suitable for a beginner-level music book.

Em D C B A

D.S. al Coda

You know,

Coda



ing on the oth - er side.

First system of musical notation for the song. The key signature is one sharp (F#). The system consists of four measures. Above the staff, the chords are labeled: A, E, Em, and D. The melody in the treble clef consists of whole notes: A4, B4, C#5, and B4. The bass line in the bass clef consists of whole notes: F#2, F#2, F#2, and F#2. The lyrics "It's better if you don't understand." are written below the staff, spanning the second and third measures.

Second system of musical notation. The key signature is one sharp (F#). The system consists of four measures. Above the staff, the chords are labeled: A, E, Em, and D. The melody in the treble clef consists of whole notes: A4, B4, C#5, and B4. The bass line in the bass clef consists of whole notes: F#2, F#2, F#2, and F#2. The lyrics "It's better if you don't understand." are written below the staff, spanning the second and third measures.

Third system of musical notation. The key signature is one sharp (F#). The system consists of four measures. Above the staff, the chords are labeled: A6, E, and E. The melody in the treble clef consists of whole notes: A4, B4, C#5, and B4. The bass line in the bass clef consists of whole notes: F#2, F#2, F#2, and F#2. The lyrics "It's better if you don't understand." are written below the staff, spanning the second and third measures.

Rap Lyrics

*If they say life's a dream, call this insomnia.
 'Cause this ain't Wonderland; it damn sure ain't Narnia.
 And once you cross the line, you can't change your mind.
 Yeah, I'm a monster, but I'm no Frankenstein.*

*And quite frankly I been feelin' insane in between my eyes. I
 Really can't explain what I feel inside. If you knew what I was, you'd run and hide.
 Many have tried to go into the night and cross over the line and come back alive, but
 That's the price we payin' when we livin' on the other side.*